

THE MUSICAL SETTING OF TEXT IN CANTATA NO. 140 BY J. S. BACH

by

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ABSTRACT

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A great diversity of opinion exists regarding the musical setting of texts by Johann Sebastian Bach. Some writers hold that Bach was primarily concerned with expressing the essence of the text; another feels that, in his sacred works, Bach sought to fully express the religious meaning of each individual word; while still others believe that Bach had a unique musical language consisting of numerous symbolic motives, with which he expressed pictures and emotions in his music.

A careful study of "Wachet auf, ruft uns die Stimme," Cantata No. 140, reveals that in each movement of this cantata, the expression of one idea, mood, or emotion conveyed by the text pervades Bach's entire musical setting. He also, on occasion, expresses individual words which are either characteristic of the emotion being expressed, suitable for pictorial representation, or simply in need of emphasis. This musical setting is largely in keeping with the baroque principle of expressing the "affections," or human emotions, in music.

TABLE OF CONTENTS

	<u>Page</u>
I. Introduction	3
II. Bach's Musical Setting of Texts: The Affections; Schweitzer; David and Mendel; Schrade	4
III. Bach's Musical Setting of Texts: Cantata No. 140	8
IV. Conclusion	18
Appendix	20
Bibliography	27

I. INTRODUCTION

Much has been written about Johann Sebastian Bach's musical setting of texts; that is, what aspect or aspects of a text -- a central idea or mood, a succession of events, individual words -- he sought to express, and what means he used to accomplish that expression. The range of opinion on this matter includes that of J. N. Forkel, who, on the one hand, believed that Bach's guiding principle was ". . . not to indulge in the expression of single words, which leads but to mere trifling, but only the expression of the whole,"¹ and, on the other hand, that of Leo Schrade, who felt that ". . . he endeavored to exhaust the religious value of each individual word in accordance with the fundamental Protestant attitude."² Such diversity of opinion serves to heighten one's curiosity about how Bach set texts to music. In order to gain some insight into an answer to this question, I studied "Wachet auf, ruft uns die Stimme," Cantata No. 140. On the basis of this limited investigation, I have concluded that in each movement of this particular cantata, the expression of one idea, mood, or emotion contained in the text pervades Bach's entire musical setting. Bach also, on

1. David, Hans T. and Mendel, Arthur: The Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents. (Revised, with a Supplement). New York: W.W. Norton & Co., 1966. Page 326. (Excerpt from On Johann Sebastian Bach's Life, Genius, & Work, by Johann Nicolaus Forkel).
2. Schrade, Leo: Bach: The Conflict Between the Sacred and the Secular. New York: Merlin Press, (1955?). Page 45.

occasion, expresses individual words, some of which are pictorially illustrated or are characteristic of the emotion being expressed, while others are simply emphasized; he rarely, however, expresses individual words in strophic situations.

II. BACH'S MUSICAL SETTING OF TEXTS:

THE AFFECTIONS; SCHWEITZER; DAVID AND MENDEL; SCHRADER

That Bach's musical settings in Cantata No. 140 often express the emotional content of the text and sometimes also illustrate words pictorially or express characteristic words should not be surprising if one considers the musical thought and practice of his time. Bach's contemporaries believed that one of the principle concerns of music was the expression of the "affections"; that is, the human emotions or passions. The desire to represent the human passions in the most "expressive" manner possible had its roots in the Renaissance, and manifested itself in the music world in the form of the madrigal. The baroque tendency toward the grandiose led the artistic expression of the affections to become "increasingly exaggerated and exalted in tone."³ It was believed that music was capable of expressing human emotions, including love, hate, joy, and sorrow. Like his contemporaries, Bach apparently also sought to "paint the passions": a pupil of his, in a letter of application for an organist's post, wrote that Bach had instructed him to present chorales "not just offhand but in

3. David and Mendel, *Op. cit.*, page 33.

accordance with the Affect of the words." ⁴. Furthermore, the pictorial representation of, for example, the motion of waves, or words such as "ascend," was part of a tradition dating back to the sixteenth century and applied by Schütz and others to sacred music. ⁵.

A number of writers in the past century have noted, implicitly if not explicitly, Bach's expression of the affections. Albert Schweitzer, for example, states that

Bach does not follow his text line by line, no matter how tempting the episodes it presents; he expresses the characteristic emotional content, the word that seems to him vital for the mood of the whole, in an eloquent melodic motive. He is sure that in so doing he has expressed the poem itself. . . .almost invariably the motive that appears in the first bar is maintained to the last, as if the composer were indifferent to the details of the text. ⁶.

Schweitzer, however, goes even further and ascribes to Bach a unique, complete musical language based on about twenty-five symbolic motives, which derive from pictorial representation of, for example, the motion of waves and clouds, laughter, Satan (symbolized by a serpent), and words denoting movement, such as "ascend," "hasten," "stumble," "fall," etc. According to Schweitzer, there are motives for the expression of firmness, indecision, tumult, various types

4. Quoted in David and Mendel, Op. cit. , page 34.

5. David and Mendel, Op. cit. , page 34.

6. Schweitzer, Albert: J. S. Bach, with a preface by C. M. Widor. English translation, in two volumes, by Ernest Newman. London: Breitkopf & Hartel, 1911. Volume II, Page 38.

of joy, grief, terror, etc.; and Bach uses these motives throughout his works to express pictures and emotions.

It seems difficult to believe that Bach's means of expression can be reduced to a set of formulae, or that Bach felt the need to resort to such formulae. Regarding this musical language, Schweitzer meets with much opposition from other writers on Bach. Hans T. David and Arthur Mendel, for example, note that

Bach, while utilizing to the fullest extent . . . natural affinities between musical means and the emotions, developed a musical language that was as expressive as it was flexible. Attempts have been made to describe this language as a kind of formula technique: a set of symbolic patterns to which Bach would recur whenever the textual situation required. But to ascribe to Bach a predominantly intellectual routine of this sort is to overestimate the importance of certain elements apparent in his music. He was neither so poorly endowed with imagination that he had to establish for himself a whole reservoir of ready-made patterns, to draw on whenever inspiration failed, nor so theoretically minded that he would heed the pedantic attempts of his contemporaries to establish music as a branch of rhetoric.⁷

Leo Schrade, on the other hand, agrees with Schweitzer, claiming that Bach not only expressed the affections in his music, he ". . . spiritualized the affections and made of them musical elements in the life of the church."⁸

Schrade also notes that Bach ". . . created a whole world of unchanging forms

7. David and Mendel, Op. cit., Page 34.

8. Schrade, Op. cit., Page 132.

for certain ideas -- mental and emotional images." ⁹. This obviously refers to the musical language described by Schweitzer. In addition, Schrade feels that Bach sought to express the individual word in his sacred music:

In order to be true to the religious sense of the word Bach had to reveal it in music by a closely realistic reproduction. The result was often a melody full of contortions, twists, expansions, brokenness, characteristics that are all significant of Bach's melody, but also indicative of the intensity with which he made his melody the true picture of the religious text. Its meaning was his main concern. . . . he endeavored to exhaust the religious value of each individual word. . . ¹⁰.

Schrade's contention in the above quotation stands on shaky ground when one notes that Bach often adapted his already-composed secular cantatas and used the musical material, with new words, as church cantatas. Although it is entirely possible for the same musical material to express two different texts which have the same or similar emotional content, it is highly doubtful whether that musical material could express, as scrupulously as Schrade suggests, the individual words of the second (sacred) text which it sets.

The above opinions and theories of Schweitzer, David and Mendel, and Schrade are only a small sample of the opinions on Bach's musical setting of texts which have been expressed. It is, however, worth noting that although the three writers disagree about the nature of Bach's musical language and about

9. Schrade, *Op. cit.*, Page 134.

10. *Ibid.* Pages 44-45.

the way in which he deals with individual words, all three concur that Bach does express the affections. (This, however, is not always the case in "Wachet auf," particularly in the first and fourth movements, as described below.) They also provide some perspective on the subject of Bach's expression of texts which will be useful in the following consideration of the musical expression of the text of Cantata No. 140.

III. BACH'S MUSICAL SETTING OF TEXTS:

CANTATA NO. 140

The text of Cantata No. 140 consists of the three stanzas of Philipp Nicolai's hymn, "Wachet auf, ruft uns die Stimme," with the addition of two recitatives and two arias, probably by Picander. (See Appendix for complete text and English translation of the cantata, as well as the gospel to which it refers.) Bach gives each section of text a different setting; and in each setting, he fixes upon one idea or mood or emotion contained in the text and expresses that throughout the movement. That is to say, Bach often expresses some affection in his setting, although in some cases (movements one and four, in particular) he expresses a different aspect of the text.

The first movement of the cantata, a choral fantasia, is a setting of the first stanza of Nicolai's hymn: the watchman at midnight announces the approach of the bridegroom (Christ) and calls to the virgins to awake, take their lamps, and go to meet him. While the sopranos sing the hymn melody and the rest of the

chorus engages in contrapuntal activity, the orchestra plays two themes. The first of these is a stately, majestic march (see Ex. 1):

Ex. 1 shows the first four measures of a stately, majestic march. The score is for six parts: Oboe I II, Taille, Violino I e Violino piccola, Violino II, Viola, and Continuo. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The Continuo part is written in a lower register, likely representing a lute or similar instrument.

Ex. 1 No. 1, Measures 1 - 4

which indicates the approach of the bridegroom. The second theme, exchanged between the first violin and the first oboe, is an ascending figure in sixteenth notes and eighth notes (see Ex. 2) which expresses the awakening and excitement of the virgins. This theme sometimes takes the form of ascending scales in

Ex. 2 shows measures 4-8 of the same piece, focusing on the exchange between the first oboe (Ob. I) and the first violin (Vi. I). The key signature remains two flats, and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The Oboe I part is written in a higher register, while the Violino I part is in a lower register.

Ex. 2 No. 1, Measures 4 - 8

sixteenth notes (see Ex. 3). These two themes are played by the orchestra with little variation throughout the entire movement, without regard to details of the text.

Ex. 3 shows measures 9-10 of the same piece, focusing on the first violin (Vi. I). The key signature remains two flats, and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The Violino I part is written in a lower register.

Ex. 3 No. 1, Measures 9 - 10

The third movement, a duet for soprano and bass accompanied by violino piccolo and continuo, is in the form of a dialogue between the bridegroom and the bride (the human soul), who are still separated. The mood expressed throughout the piece, reflecting the text, is one of great longing and lack of fulfillment. Bach creates this mood through several means. He makes liberal use of diminished seventh chords, a device well-known in Bach's time for expressing "pathetic passages," and of suspensions. The following passage (see Ex. 4) contains examples of both. The soprano sings, "I wait with burning oil; when are you coming, my salvation," while the bass repeats, "I am coming."

vi. S. B. Cont.

Ich war-te mit bren-nen-dem Ö-le; wann kommst du, mein Heil, wann

ich komme, ich komme, ich komme, ich komm-me, dein Teil,

Figured Bass: 7b 6 5, 6 4 [7 6 5], x, 5b 9 8, 3 8 6, 7 6 #, 5 4, 7b 6 5, *

Ex. 4 No. 3, Measures 16 - 20

- * - diminished seventh chord [] - suspension
x - half-diminished seventh chord

The theme, introduced by the violino piccolo, is also expressive of longing. It is composed of two groups of notes descending by step through an interval of a diminished fourth and a perfect fourth, respectively, and connected by an ascending outline of a diminished seventh chord (see Ex. 5).



Ex. 5 No. 3, Measures 1 - 2

As noted above, the aria is in the form of a dialogue: the two voices rarely sing at the same time; and when they do, both the texts and the melodies are different. (See Ex. 4 above.) This serves to emphasize the idea of separation. There is only one instance of simultaneous declamation, which seems to indicate promise of the union and fulfillment to come. The bass sings, "I open the door to the heavenly feast," while the soprano text is, "Open the door...", etc. The passage begins as a dialogue, but ends with the two voices singing in thirds the words "heavenly feast." In addition, the harmony is very simple, with an absence of diminished seventh chords and suspensions. (See Ex. 6.)

Ex. 6 No. 3, Measures 39 - 42

The fulfillment promised in the above passage is realized in the sixth movement, another duet for soprano and bass (with oboe solo instead of violino piccolo). The bride and bridegroom have been united, never to be separated,

and the mood is one of great joy. Here, as contrasted with the situation in the third movement, there is little dialogue and much simultaneous declamation, representing the union of the two. In the following passage, for example, the two voices sing, "The beloved shall not be parted." (See Ex. 7.)



Ex. 7 No. 6, Measures 11 - 12

(It is curious that the two voices, which have been singing in thirds, do "part" on the word "scheiden," and sing different musical lines with different declamation. Bach may have done this out of harmonic considerations or to avoid monotony, but, on the other hand, he may have been tempted to musically illustrate the idea of parting.) When not declaiming simultaneously, the two voices usually sing the same text, often in imitation. (See Ex. 8.)



Ex. 8 No. 6, Measures 47-48

As a further contrast to the previous duet, in which the declamation is primarily

one or two notes per syllable, in movement six the writing is often melismatic, adding to the feeling of joy. (See Ex. 9.)



Ex. 9 No. 6, Measures 59 - 61

The text of the fourth movement, the second stanza of the hymn, describes the coming of the bridegroom and the procession which accompanies him to the wedding hall. Bach seizes upon the idea of a wedding procession and, while the tenors in unison sing the hymn melody, the violins and viola, in unison, play a stately, quietly joyous tune, akin to both a dance and a march. (See Ex. 10.) The twelve measures of the dance tune are repeated throughout the movement, without regard for either hymn melody or text.



Ex. 10 No. 4, Measures 13 - 16

In this cantata, Bach occasionally expresses individual words. These words often denote height or a rising motion and are pictorially illustrated. For

example, in movement two, a recitative, when the tenor sings, "hastens his departure from on high," the line of music ascends to an A natural, the highest note of the piece, on the word "high." (See Ex. 11.)



Ex. 11 No. 2, Measure 4

In the same recitative, the tenor leaps up a fifth for the words, "wake up," and then ascends by step for the words, "rouse yourselves." (See Ex. 12.)



Ex. 12 No. 2, Measure 10

For a further example, see Ex. 17 below.

Bach also expresses words characteristic of the "pathetic passions." In movement five, the second recitative, the words "distressed" and "anguish" and the phrase "you must endure," sung by the bass, are accompanied by diminished seventh chords. (See Ex. 13.)

Further examples of expression of individual words include the word "alleluja" in the first movement. Here, the three voices (alto, tenor, and bass) enter imitatively with joyous sixteenth note runs, based on the theme in Ex. 2 above, which last for twenty measures. A portion of the alto and tenor parts are quoted in Ex. 14.

VI. I

VI. II

Via.

B.

Cont.

dein be - trüb - tes Aug' er -

7b 5 4b 4 5b

Ex. 13a No. 5, Measure 8

VI. I

VI. II

Via.

B.

Cont.

nur die Angst, den Schmerz, den du er - dulden müssen; auf meiner

7b 5 4b 2 4b 4 3

Ex. 13b No. 5, Measures 11 - 12

Alto

Tenor

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja

A.

T.

Al - le - lu - ja

Ex. 14 No. 1, Measures 136 - 141

In the second movement, as the tenor points out the approaching bridegroom, the word "there" is made very exclamatory by a leap up of an octave; the note also falls on an upbeat and is preceded and followed by short rests.

(See Ex. 15.)



Ex. 15 No. 2, Measure 11

A final example is, in the third movement, the expression of the word "warte" ("wait"), characteristic of the longing expressed in the entire duet. In this aria, the duration of most syllables is relatively short -- a sixteenth note or an eighth note -- but the first syllable of "warte," in the several places where it occurs, lasts for nearly a measure, and twice for nearly three measures. The thirty-second note arabesques played by the violino piccolo during these measures also enhance the feeling of longing. (See Ex. 16.)

Vl.
S. ich war - te mit -
B. ich kom-me, ich kom-me, dein Teil, ich kom-me, dein
Cont. 6 6^b 6 5 5 6^b 6 6 7^b 5 5^b

Ex. 16 No. 3, Meas. 72 - 74

For the most part, Bach does not express individual words in the strophic situations which arise in Cantata No. 140. This is not surprising, since the musical expression of a word in one strophe may be totally inappropriate to the corresponding word in a succeeding strophe. However, in the first movement, there are one or two instances where the texts in both strophes lend themselves to the same treatment. The most striking example is the expression of "wake up" in the first strophe of the hymn tune and "stand up" in the second. The voices enter imitatively in order from lowest to highest (bass, tenor, alto) with ascending leaps. In addition, the entrances form a rising series of F to B \flat cadences, beginning and ending with B \flat in the continuo and soprano, respectively. (See Ex. 17.)

The musical score for measures 117-118 of Cantata No. 140 is shown. It features five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Continuo (Cont.). The lyrics are: "Wohl auf, wohl auf, der Bräut'-gan". The music shows ascending leaps in the voices, with the continuo and soprano parts starting and ending on B-flat.

Ex. 17 No. 1, Measures 117 - 118

In another instance, where the music is repeated three times, the words "wake up," "where," and "you," respectively, are given emphasis by ascending leaps and, rare in this movement, simultaneous declamation by the chorus. (See Ex. 18.)

S. *Wo* *seid* *ihr*

A. *Wo, wo, Wo, wo, Wo seid ihr*

T. *Wo, wo, Wo, wo, Wo seid ihr*

B. *Wo, wo, Wo, wo, Wo seid ihr, Wo,*

Ex. 18 No. 1, Measures 95 - 96

IV. CONCLUSION

On the basis of an analysis of a single cantata -- or even of several -- it would not be reasonable to attempt to make any generalizations about Bach's musical setting of texts. His incredible inventiveness and the amazing variety of his work as a whole precludes the possibility of calling any one of his works representative, thus making it impossible to draw conclusions about his art on the basis of a single composition. One might note, however, that his musical setting of the text in "Wachet auf, ruft uns die Stimme" is largely in keeping with the principle of affections accepted in his time. More precisely, in each movement, he expresses a mood, emotion, or idea, conveyed by the text, throughout that movement; he occasionally expresses individual words, some of which lend themselves to pictorial representation or characterize the mood or emotion

being expressed, while others are simply in need of emphasis; and he rarely expresses individual words in strophic situations.

In a letter to J. N. Forkel, Carl Philipp Emanuel Bach, describing his father's church works, summarized the elder Bach's musical setting of texts very concisely:

. . . he worked devoutly, governing himself by the content of the text, without any strange misplacing of the words, and without elaborating on individual words at the expense of the sense of the whole . . . ¹¹.

11. David and Mendel, *Op. cit.*, Page 276

APPENDIX

"Wachet auf, ruft uns die Stimme" (BWV 140) was written for the twenty-seventh Sunday after Trinity in 1731. The Gospel for the day is St. Matthew xxv. 1 - 13, the parable of the ten virgins. The text of the cantata consists of the three stanzas (movements one, four, and seven) of Philipp Nicolai's hymn, "Wachet auf, ruft uns die Stimme" (1599), set to a melody probably also by him, with the addition, probably by Picander, of two recitatives and two arias (duets). The cantata is scored for chorus (soprano, alto, tenor, bass), two oboes, taille (oboe da caccia), corno (horn), violino piccolo, two violins, viola, and continuo.

The Gospel According to St. Matthew

Chapter 25

The Parable of the Ten Virgins

- 1 Then shall the kingdom of heaven be likened unto ten virgins, which took their lamps, and went forth to meet the bridegroom.
- 2 And five of them were wise, and five were foolish.
- 3 They that were foolish took their lamps, and took no oil with them:
- 4 But the wise took oil in their vessels with their lamps.
- 5 While the bridegroom tarried, they all slumbered and slept.
- 6 And at midnight there was a cry made, Behold, the bridegroom cometh; go ye out to meet him.

7 Then all those virgins arose, and trimmed their lamps.

8 And the foolish said unto the wise, Give us of your oil; for our lamps are gone out.

9 But the wise answered, saying, Not so; lest there be not enough for us and you: but go ye rather to them that sell, and buy for yourselves.

10 And while they went to buy, the bridegroom came; and they that were ready went in with him to the marriage: and the door was shut.

11 Afterward came also the other virgins, saying, Lord, Lord, open to us.

12 But he answered and said, Verily I say unto you, I know you not.

13 Watch therefore, for ye know neither the day nor the hour wherein the Son of man cometh.

The following German libretto of the cantata is taken from the Edition Eulenberg score, edited by Arnold Schering. (See bibliography.)

No. 1 Choral Fantasia

Wachet auf! ruft uns die Stimme
der Wächter sehr hoch auf der Zinne,
wach' auf, du Stadt Jerusalem!
Mitternacht heisst diese Stunde;
sie rufen uns, mit hellem Munde:
wo seid ihr klugen Jungfrauen?
Wohl auf, der Bräut'gam kommt,
steht auf, die Lampen nehmt!
Alleluja! Macht euch bereit zu der Hochzeit,
ihr müsset ihm entgegen gehn.

No. 2 Recitative

Er kommt, der Bräut'gam kommt!
ihr Töchter Zions, kommt heraus,
sein Ausgang eilet aus der Höhe
in euer' Mutter Haus.
Der Bräut'gam kommt, der einem Rehe
und jungem Hirsche gleich auf denen Hügeln springt
und euch das Mahl der Hochzeit bringt.
Wacht auf, ermuntert euch!
den Bräut'gam zu empfangen;
dort! sehet, kommt er hergegangen.

No. 3 Duet

Soprano: Wann kommst du, mein Heil?
Bass: Ich komme dein Teil.
Soprano: Ich warte mit brennendem öle.
Eröffne den Saal zum himmleschen Mahl!
komm' Jesu
Bass: Ich öffne den Saal zum himmlischen Mahl.
Ich komme komm' liebliche Seele.

No. 4 Chorale

Zion hört die Wächter singen,
das Herz tut ihr vor Freuden springen,
sie wachet und steht eilend auf.
Ihr Freund kommt vom Himmel prächtig,
von Gnaden stark, von Wahrheit mächtig,
ihr Licht wird hell, ihr Stern geht auf.
Nun komm, du werthe Kron',
Herr Jesu, Gottes Sohn,

Alleluja!

Wir folgen all' zum Freudensaal
und halten mit das Abendmahl!

No. 5 Recitative

So geh' herein zu mir,
du mir erwählte Braut!
Ich habe mich mit dir
von Ewigkeit vertraut!
Dich will ich auf mein Herz,
auf meinen Arm gleich wie ein Siegel setzen
und dein betrübtes Aug ergötzen.
Vergiss, O Seele, nun die Angst,
den Schmerz, den du erdulden müssen;
auf meiner Linken sollst du ruh'n,
und meine Rechte soll dich küssen.

No. 6 Duet

Soprano: Mein Freund ist mein!
Bass: Und ich bin dein!
Both: Die Liebe soll nichts scheiden.
Soprano: Ich will mit dir, du sollst mit mir,
Both: in Himmels Rosen weiden,
da Freude die Fülle,
da Wonne wird sein.

No. 7 Chorale

Gloria sei dir gesungen
mit Menschen und englischen Zungen,
mit Harfen und mit Cymbeln schon.
Von zwölf Perlen sind die Pforten
an deiner Stadt; wir sind Konsorten

der Engel hoch um deinen Thron.
Kein Aug' hat je gespürt, kein Ohr hat je gehört
solche Freude. Des sind wir froh,
io, io! Ewig in dulci jubilo.

The following English translation of the text is taken from Joh. Seb. Bach: Cantata Texts: Sacred and Secular, by Charles Sanford Terry, pages 507 - 509. (See bibliography.)

1. Wake from sleep, wake! sounds are falling!
The watchman now hear on high calling:
Awake, awake, Jerusalem!
Hours of night are quickly flying;
O hear the voice of warning crying!
Where be ye, virgins attending?
Awake! the Bridegroom comes!
Awake, and trim your lamps!
Alleluja!
For Him prepare
A feast most rare,
Go forward all to greet Him then!
2. He comes! The Bridegroom comes! So, Zion's daughter, now rejoice!
He comes from heaven and hastes to greet thee within thy mother's house.
The Bridegroom comes, erect and fleet as it were a nimble hart that on the
mountain springs, and here the wedding banquet brings.
Awake! and be prepared the Bridegroom now to meet Him! Lo! He
comes! Go ye forth to greet Him!

3. S: When com'st Thou, my Lord?
B: Behold Me, thine own!
S: I seek Thee with lamps brightly burning.
Throw open the hall,
Me to Thy feast call!
B: I open the hall,
Thee to My feast call!
S: Come, Jesu!
I seek thee, for thee am I yearning.
4. Zion hears the watchmen calling
And on her heart deep joy is falling.
She waits and watches, limbs alert.
Down from heaven her Lord comes glorious,
So full of grace, in truth victorious.
Her Star, her Light, illumines the earth.
Thou'rt come Who wear'st the crown,
Lord Jesus, God's dear Son!
Alleluja!
We follow all within Thy hall
To sup with Thee and heed Thy call.
5. Come, enter in with Me, My chosen bride that art! Since time began to be
thou art of Me a part. I take thee to My heart. Upon Mine arm, e'en as a
seal, I set thee, and will with love alway entreat thee. Forget, beloved,
all thy grief and pain that lately hurt and pressed thee! Upon My left hand
shalt thou bide, and with a loving heart I kiss thee.
6. S: O Friend, Thou'rt mine!
Thy love no power can sever.
With Thee in heaven's bright path of joy I'll wander.

The fulness of joy's in Thy presence divine.

B: Yes, I am thine.

My love no power can sever.

With Me in heaven's bright paths of joy thou'lt wander.

The fulness of joy in My presence is Thine.

7. Let all creatures now adore Thee,
All men and angels bow before Thee,
With harps and cymbals well attuned!
Enter we Thy pearl-built portals
And swell the throng of Thine immortals,
Where angels circle round Thy throne.
No eye hath seen, nor ear
Was ever blest to hear
Such rejoicing.
Wherefore sing out
And joyous shout
To God in dulci iubilo.

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